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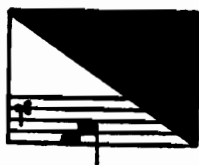
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MARCHETI DE PADVA

POMERIVM

EDIDIT

JOSEPH VECCHI



AMERICAN INSTITUTE OF MUSICOLOGY

1961

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MARCHETTUS OF PADUA

P O M E R I U M

EDITED BY

GIUSEPPE VECCHI

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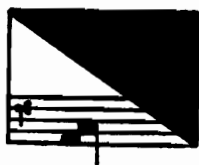
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PREFACE

For our knowledge of the notations of the first part of the fourteenth century, and of the differing usage and established practices among the Italians and the French, the usefulness of the treatise by Marchettus of Padua on mensural music is well known. The uncertainty of the dating of the *Pomerium* has, until now, made it difficult to decide what connection there may be between the theoretical system of Marchettus and the theory of the French *Ars Nova*. On the other hand scholars have felt keenly the need for a edition to replace that by Gerbert, which has many inaccurate or incomprehensible passages, and incorrect examples. The present work is in response to these two musicological needs.

For the establishing of the text our edition uses two manuscripts already noted by Gerbert, as well as six others (four older and two more recent). The manuscript tradition of the *Pomerium* is not so rich and abundant as that of the *Lucidarium*. In addition, our work utilizes readings and examples of the *Brevis compilatio* in its complete text as contained in the MS at Brussels. Of this De Coussemaker (*Script III*, 1 ff.) offers only a partial text, composed of extraneous matter, after the codex of Saint-Dié.

The graphycal and linguistic criteria used in this edition are dealt with in the first volume of Marchettus' works.

THE EDITOR

INTRODUCTION

I. THE MANUSCRIPT TRADITION

A. DESCRIPTION OF THE MANUSCRIPTS OF THE POMERIUM

The treatise by Marchettus on mensural music has reached us, so far as we know, in six manuscripts of the 14th and 15th centuries, and in two 18th century copies of two of the earlier manuscripts. Before examining them for their textual value and establishing their importance and their relationship, let us state a few descriptive particulars.

B Bruxelles, Bibl. Royale II 4144, 14th cent.; cod. membr. ff. 95, 212x143 mm.

- | | |
|--------------|--|
| fol. 1r-41r | Lucidarium Marcheti. <i>Inc.</i> « Incipit epistola Marcheti de Padua Magnifico et potenti domino suo Raynaldo... Incipit lucidarium Marcheti de padua in arte musicae planae tractatus primus de inventione musicae. Capitulum primum. Qualiter pitagoras adinvenit musicam » (GS III 65 sqq.). <i>Explic.</i> « ... Et haec de musica plana sufficiant ibi dicta. Explicit lucidarium Marcheti de padua in musica plana » (GS III 121). |
| fol. 41r-90v | Pomerium Marcheti. <i>Inc.</i> « Quatuor sunt causae s. materialis, formalis, efficiens et finalis.... » (GS III 121-122) fol. 42r <i>in marg.</i> « Incipit epistola Marcheti de Padua domino Roberto iherusalem et siciliae Regi. Praeclarissimo principum domino Roberto... » <i>Explic.</i> « ... emissiones poterunt invenire cantores » fol. 43r Incipit pomerium marcheti de padua in arte musicae. tractatus primus de caudis et proprietatibus. Rubrica. Quoniam dicente phylosopho... » (GS III 123 sqq.). <i>Explic.</i> Et haec sufficiant dicere de musica mensurata. Finito opusculum Marcheti de padua. deo gratias. Amen:- Explicit pomerium musicae mensurabilis Marcheti de padua condita cesenae in domo domini raynaldi cintis. Amen » (GS III 187). |

B. ORDER AND RELATIONSHIP OF THE MANUSCRIPTS

None of the manuscripts in our possession is believed to be in Marchettus' handwriting, not even the *Ambrosianus* (M). Although this manuscript appears to be very correct in its theoretical text and especially in its musical examples, the fact that words are missing and material is omitted proves it to be a copy. We can readily understand, with a rapid glance at the critical apparatus, the correctness of the Milanese codex; it is a copy executed in beautiful 14th century gothic script, with diligence and richness of ornamentation, with illuminated letters and decorations. The dedicatory lines are outlined in gold, so that we are led to believe that it was written in a good workshop at the instance of some prince. At that time Italian musical life centered in the courts of princes in an atmosphere of refined, humanistic, musical culture¹. Our copy, to the extent that it concerns the transmission of the *Pomerium*, occupies a singular position in the history of the text. It succeeds in establishing an authoritative and superior family by itself (family α), because it does not agree with other extant manuscripts in points in which readings differ.

On the other hand, the four ancient codices: of Brussels (B), of the Vatican Library (R), of the Library of the University of Pisa (P) and of the Communal Library of Siena (S), have, in general, a characteristic group of similarities which allow us to consider them related, though with such ties and degrees of relationship as to require an accurate analysis of their interdependence. We may say that they constitute a «prole-

¹ There is, for example, the musical *milieu* at Venice of the Scala family; their musical monument occurs in codex Rossi 215, whose notation does not differ substantially from that described by Marchettus, and which must be only slightly later than *Pomerium*.

MARCHETI DE PADUA

POMERIUM

IN ARTE MUSICAE MENSURATAE

PRIMAE PARTIS PRIMI LIBRI DIVISIONES PRAEMITTUNTUR

¹ Quattuor sunt causae, scilicet materialis, formalis, efficiens et finalis:

² materialis, ipsa musica mensurata;

³ formalis, modus tractandi de ipsa in hoc opere;

⁴ efficiens, ipse actor;

⁵ finalis, ut sciatur musica mensurata, etiam et cantari rationabiliter et non pro libito voluntatis, sicut quibusdam videtur.

⁶ Libri titulus talis est: INCIPIT POMERIUM, etc.

⁷ Iste liber dividitur primo in duas partes, scilicet in proemium et tractatum. ⁸ Secunda pars incipit ibi: *Quoniam dicente Philosopho de Anima*. ⁹ Prima remanet indivisa. ¹⁰ Secunda dividitur in tres; nam primo tractat de pertinentibus ad musicam mensuratam via perfectionis, secundo, via imperfectionis, tertio, utroque modo. ¹¹ Secunda pars in principio secundi libri, et tertia in principio tertii libri.

¹² Prima dividitur in duas, quia in prima tractatur de accidentibus musicae mensuratae, in secunda de essentialibus

B 41r P 51 R 50r S 56v

Primae partis... praemittuntur ego, non habent BPRS Incipit Pratica marchetti in musicha. Libellus intitulatur Pomerium S, totum capitulum om. ML

⁴ efficiens corr. m. rec. B auctor pro actor S, ex auctor corr. m. rec. B

⁵ set ibi pro etiam S vester pro videtur B

⁶ prohemium pro Pomerium P

⁷ ante proemium, in om. S ¹¹ tertii libri; libri om. S, m. rec. in marg. B

¹² d pro duas P primo pro in prima PR essentialibus corr. m. rec. B

semibrevibus in cantu, per omnia similiter figuratis, prima continet unam partem temporis, secunda duas.

⁹ Sed dices: Si primae addo caudam ipsa efficitur duarum partium et in ultima remanet tertia pars temporis mensurandi; quae est ratio.

¹⁰ Dicimus quod ad evidentiam istius est sciendum quod aliud est devenire de partibus ad totum, quod est ire de imperfecto ad perfectum, quam ire de toto ad partes, quod est ire de perfecto ad imperfectum;

¹¹ nam de partibus ad totum itur per viam compositionis, de toto vero ad partes itur per viam divisionis. ¹² Nunc autem ita est quod, sive deveniatur de toto ad partes, vel de partibus ad totum ita quod unum aliud non excedat nec unum ab alio deficiat (puta quod totum non excedat partes nec partes totum, et totum non deficiat a partibus, nec partes a toto), tunc dicimus quod nulla partium habet in se rationem quare plus contineat de toto quam alia, maxime si sunt aequales.

¹³ Detur ergo nota brevis; ista est quoddam totum. ¹⁴ Dividatur istud totum, quod est tempus perfectum primaria divisione, quae est in tre partes: dicta nota dividetur in tres semibreves. ¹⁵ Aequaliter ergo se habet dicta nota brevis ad ipsas semibreves, et ipsae semibreves ad ipsam brevem, eo quod tales partes non excedunt ipsam in mensurando, nec ipsa nota brevis, quae est ipsum totum, excedit ipsas semibreves, quae sunt eius partes, nec deficit ab eis, et eodem modo et uniformiter se habet ipsa brevis ad ipsas semibreves, et e converso, propter quod debent figurari aequaliter et cum aequalibus proprietatibus. ¹⁶ Sed si ipsum totum excedat partes (puta quando brevis solum divi-

⁸ similiter *add. m. rec. B, om. PRS*

⁹ *Praemittit* Instantia B dices *pro* dices R adde *pro* addo P caudas *pro* caudam S, caudam unam BPR

¹⁰ *Praemittit* Responsio B ipsius *pro* istius S est hic *pro* est ire P est ire P

¹² ab alia *pro* ab alio P deficiat R, *et infra*

¹³ istud *pro* ista S

¹⁵ Qualiter *pro* Aequaliter M habet se BS ipsa *pro* dicta BPR excedant *pro* excedunt M in *om. PR* quod est *pro* quae est BPR, est *om. S* eodem in modo M converso *corr. B* signari *pro* figurari BPR, aliter figurari *add. m. rec. in marg. B*

¹⁶ excedat *corr. ex* excedit S

«